

# Hobbies

## WEEKLY

### CONTENTS

	Page
Model Garage - - -	273
Electric Hall Lantern -	275
Matchbox Labels - -	276
Electric Engraver - -	277
Roll-along Music Box -	278
Kitchen Wall Rack - -	279
Forming a Hobbies Club	280
Garden Windmill Ornament	281
Photo Print Viewing Box	282
Garage Construction -	283
Stamp Collecting - -	285

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**W**E give this week details and full description of the toy model Garage, shown at Fig. 1. This, as will be seen, is of quite the modern type of building, square, and plain in character and, therefore, simple in construction and assembly. On plan, the building measures 18ins. long by 8ins. wide and it stands 11ins. high.

In front of the garage stands a covered shelter for pumps, etc., made as a separate unit and optional, of course. It does, however, add much to the attractiveness of the model.

Looking at the plan, Fig. 2, we see there are three distinct compartments with doorways leading to each. On the right-hand we have an open shop for repairs, etc. In the middle, space for an office is provided, while on the left is represented a showroom. At the rear of each side compartments are large doors for the entry of cars, and the two windows at the front are designed typically modern.

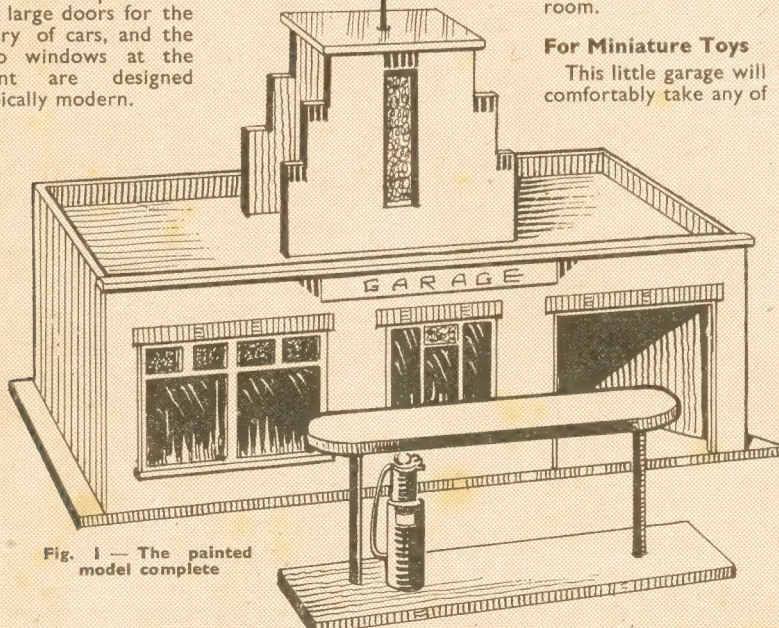


Fig. 1 - The painted model complete

## A SIMPLE TOY MODEL GARAGE

One will assuredly ask at the outset how the interior of the three compartments is reached. Well, this is explained by a glance at Fig. 3. Here is a cross section through the building clearly explaining how a portion of the roof containing the upper storey is hinged to fold back. This makes for ample space in handling the cars in the workshops and showroom.

### For Miniature Toys

This little garage will comfortably take any of

the smaller size toy cars up to the size chosen as a guide for this model, viz., 4½ins. long, 1½ins. wide, and 1½ins. high. The material from which the toy can be built may vary from ¼in. plywood to stout fibre or wood pulp board or a laminated paper board. The three latter can be readily cut with the fretsaw, leaving a good edge surface for gluing. Furthermore, ordinary tube glue can be used, making a perfectly strong and rigid joint.

In commencing to make the garage first set out and cut the base or floor piece 18ins. long by 8ins. wide. On this erect the front and the back uprights, as shown on the plan, Fig. 2. These each measure 17ins. long and 5½ins. wide. From Fig. 4 it will be seen how to mark out the windows and the door openings.

### Front Openings

The front will have the two windows and one opening, but the rear wall will have just two door openings cut to the same size as the front opening. This is further explained in the part sectional diagram Fig. 5. The two ends of the building and the two interior cross walls will each be 7½ins. long, but the cross walls will be 5ins. wide as against 5½ins. for the end walls. The ends will be plain, but the cross walls will have small door openings cut in them 4½ins. high by 1½ins. wide and ¼in. away from one edge seen again in the plan Fig. 2.

Realistic windows can be made in two ways. They may consist of stout card fixed in the openings cut in the front board, or they may be painted on



the glass or the stout celluloid which ever has been chosen to fill the openings. Either material can be fixed by gluing thin match-like pieces round the openings, then letting the filling material rest in the rebate so formed. Glue should answer as fixing or gummed tape may be used at the rear.

The heads of the window and door openings may have wide overlays of card or thin wood glued on, as seen in Fig. 4. Do not, however, do any of this deco-

required, will rest upon fillets of wood about  $\frac{1}{2}$  in. by  $\frac{1}{4}$  in. in section glued round inside the walls. The front roof will close down on the inside fillet, while the back and side fillets will support and tie the roof strongly together. Fine fret pins may run through the fixed back roof into the cross partitions if required. Looking at the enlarged diagram Fig. 6 we see the fixings, etc., just mentioned with section—cut away, of roof in raised

The connecting cross walls are plain pieces measuring  $5\frac{1}{2}$  ins. high by  $2\frac{1}{2}$  ins. wide. See that all the pieces go squarely together and then add the inside fillets if required before putting on the roof. This consists of a piece 5 ins. by  $3\frac{1}{2}$  ins. simply laid on and glued, with a few fret pins added for the sake of strength.

The finished structure is simply glued to the front portion of the roof, as seen in Fig. 3. A flagpole may be added on the roof, a piece of stout wire being useful for this. The whole finished building would look well painted cream with a bright colour added in places to give

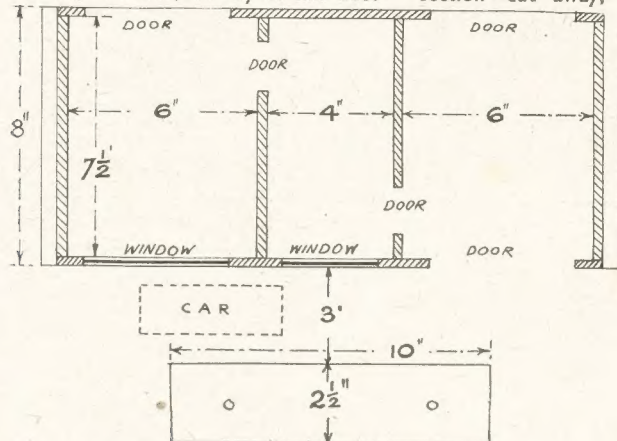


Fig. 2—Plan view of walls, windows, and pump shelter

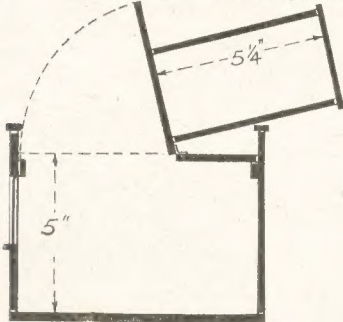


Fig. 3—Section showing hinged top

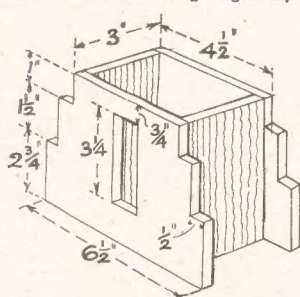


Fig. 7—The roof superstructure

rative work until the cross walls are in place and held securely by the roof.

This part can now be marked out and cut. A board  $16\frac{1}{2}$  ins. long and  $7\frac{1}{2}$  ins. wide is needed, and it will be cut into two widths. One section is  $2\frac{1}{2}$  ins. wide for the rear portion of roof, and the remaining width piece for the front roof. The two pieces will be hinged together by stout linen tape about  $\frac{1}{4}$  in. wide, see Fig. 3.

#### Carcase Work

The roof, back and front, and sides if

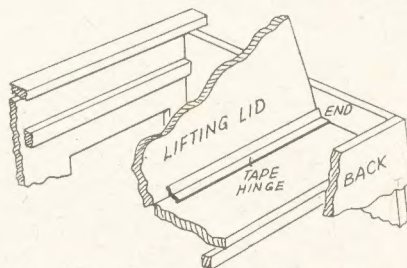


Fig. 6—Detail of roof and hinged upper portion

position. This diagram taken with that in Fig. 3 gives a clear explanation.

A parapet consisting of a strip of wood,  $\frac{1}{2}$  in. by  $\frac{1}{4}$  in. in section may top the front wall and be glued and pinned, as shown. A similar parapet for the rear wall is optional. The upper central structure on the roof consists of four pieces of the board cut and glued together with angle fillets glued inside for further strength if needed.

The shaping of the front and rear walls of the structure can be got from the detail Fig. 7. Set the measurements direct on to paper and the outline is then pricked off and the points joined up in pencil as guide lines for cutting.

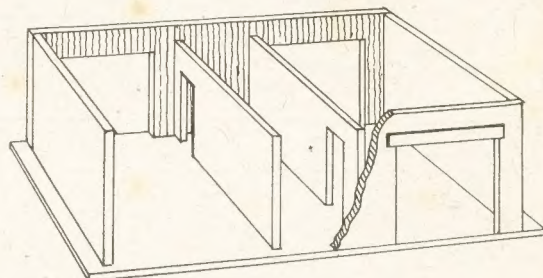


Fig. 5—Cut-away view of walls and main entrance

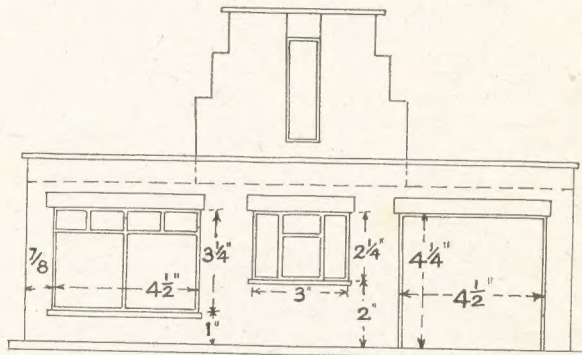


Fig. 4—Front elevation with window measurements

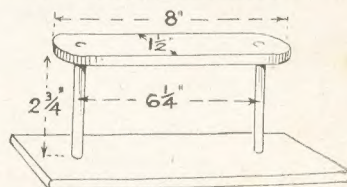


Fig. 8—Details of pump stand

character and relief, as illustrated in the sketch of the completed toy.

The covered shelter for the pumps, etc., is very simple to make, as Fig. 8 will show. The base of the shelter should be about 10 ins. long and  $2\frac{1}{2}$  ins. wide, the upper pieces, consisting of round rod and a shaped top, are clearly shown in the detail.

The base of the shelter should be painted grey or green, as also would the base of the garage. The top of the garage roof and the top of the shelter should also be grey.

Undertake the painting with care after cleaning and smoothing all parts with glasspaper. A first priming coat of flat grey or buff can be put on first and allowed to dry in thoroughly before the second colour is added. Lines should be applied in black finally. (200)



# Some everyday sheet metal and a few rivets converted to AN ELECTRIC LANTERN

THE attractive lantern shown here at Fig. 1 is both useful and ornamental. It may be hung by a chain in your porch or hall, or fixed to the wall on a bracket, as seen in the photograph. Two of them hung as a pair in a room, on opposing walls for instance, give a very pleasing effect. No special tools or expert knowledge of metal-work is required in the construction and material is easily and cheaply obtained.

Copper is a very good metal to use: it is soft and easy to work, and gives an excellent finish. If you have no suitable metal in your junk box you should purchase some from a dealer in sheet metals. The supplier will cut the copper into strips of the required length if you ask him.

You could use aluminium which is cheaper than copper, and also very easy to work, though the effect is not quite as good. The lantern illustrated was constructed of 20 gauge copper.

## The Top

Fig. 2 shows the measurements of the copper strips and the top. Cut these pieces to size, using a hacksaw or a metal bladed fretsaw and, if available, a pair of shears. Then smooth off all irregularities with a file, and finish off with emery cloth. For the centre hole in the top, drill several holes, and join these with a file.

A word about riveting. Fig. 3 shows how to start hammering a rivet. The drilled hole should be just large enough for the rivet to pass through, and the tail of the rivet should only project a

Begin construction by making the circular bands. Bend the 18in. strips into circles, allowing 1in. overlap. If possible, use a wood or metal cylinder for this, to secure an even curvature. The metal dealer from whom you purchase your material would bend the strips for you in a few seconds on a roller. In any case it is not difficult to shape the strips.

Drill holes and rivet the bands in the centre of the overlap. You will now have three circles of nearly 5½ins. diameter.

## Three Bands

Next, rivet these three bands on to one of the uprights, one flush to each end, and one in the centre. Then rivet on the remaining three uprights, starting with the one opposite the first upright. To ensure correct spacing of the uprights, remember that as the total circumference of a band is 17ins., the centres of the rivet holes should be 4½ins. apart.

Bend the top into the shape of a Chinaman's hat, allowing ½in. overlap, and insert three rivets, as shown in Fig. 2. Fix the top to the body by means of the two angles. Bend these two small strips of metal, and rivet, as shown in Fig. 4.

## For Hanging

If you intend to hang the lantern from the ceiling, you can rivet a hook (made from soft iron or thick copper wire) to the top before fixing to the body. It is

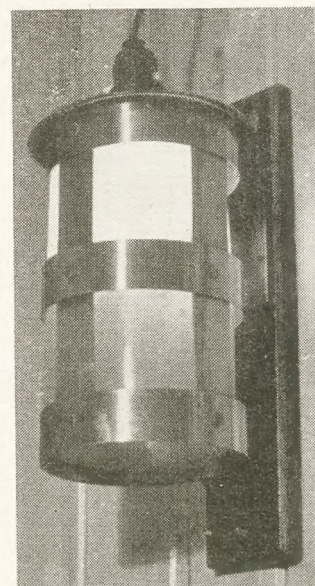


Fig. 1—A picture of the author's completed lantern

For the inside lining of the lantern, to give the effect of frosted glass, you have a choice of materials. In the one illustrated, a sheet of Perspex was used, glasspapered on the inside, and bent to shape after immersion in hot water.

## Shade Material

Other possible materials are mica, talc, vellum paper and parchment paper. The last two are used for making lamp-shades. They are easy to work with and give good effects, but are liable to scorch if the bulb used is of high power.

The natural springiness of the material usually serves to keep the 'glass' from falling out, but a piece of wire or a pin can be used to secure it if necessary.

For the electrical part, use an ordinary bulb holder, and attach the lantern in exactly the same way as you would attach a lamp-shade. In the case of wall lanterns it is often convenient to incorporate an on-off switch at

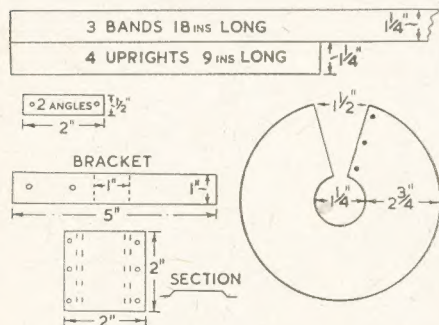


Fig. 2—Shape and dimensions of parts

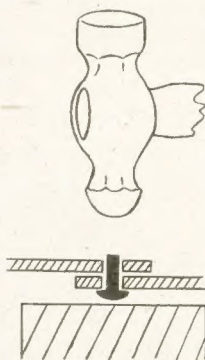


Fig. 3—Hammering a rivet

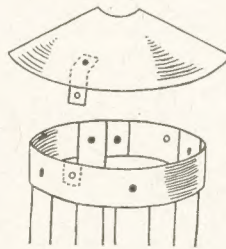


Fig. 4—Method of fixing top to body

little way above the surface of the metal sheet. Tap the rivet lightly with a ball pane hammer until the metal 'spreads' sufficiently to hold the two pieces of metal together. Then make sure that these pieces are in their correct positions, and give a few more taps to form a firm joint.

The actual strain imposed on the rivets in this lantern is very small, but the rivet heads impart a professional finish. You can obtain a large quantity of assorted copper rivets for a small sum.

quite possible, of course, to suspend the lantern by the flex, and so dispense with a chain.

For a wall lantern you need a bracket of the dimensions shown in Fig. 2. Bend the long strip into a U shape along the dotted lines, and rivet to one of the uprights. Bend the square piece of metal along the dotted lines to form a section, as shown. Screw this to the wall. The bracket could be made from copper, but a more rigid metal would be preferable.

the top.

Before hanging, give the metal parts a rub with metal polish, for it makes all the difference. Be sure and hang it well out of reach. It is surprising what hard heads some people have, and how much damage they can do to your precious handwork!

If you want a dark effect the whole of the metal can be painted with a flat black paint or an alternative gloss with enamel—both heat resisting.

(168)



# The art of collecting, mounting and keeping MATCHBOX LABELS

**M**ATCH-BOX Labels—an ever increasing number of enthusiasts from all over the world are collecting these apparently insignificant scraps of paper. The writer is one of them and can say that compared with stamps, milk tops or cheese labels, this is likely to be a more satisfying pastime. It brings you into contact not with the crowned heads of other countries, but with their history, geography, sports, hobbies and many other similar details.

In order to assist individually as a collector, and the hobby in general, a society called 'The British Matchbox Label and Booklet Society', was formed in London by a small number of enthu-



The world's  
rarest label —  
The Trotting  
Horse

siasts in 1945. The hobby actually preceded this society by nearly a century, thus being older than stamp collecting. During the last century, in 1859, Anatole France tells in his novel 'Le crime de Silvestre Bonnard', how a royal couple toured Europe in search of elusive labels!

The actual mounting differs little from its cousin—the stamps. It may be with two hinges to the label, or photograph-album-wise. In a collection given to the author every label has been neatly sewn on to boards constituting pages of the book; certainly ideal if you are gifted that way. In order to reduce bulkiness most collectors steam or soak the labels from the wood. If you are careful, soaking is to be preferred, as the labels are sometimes in need of a wash.

The Label Society helps beginners by having a 'pool' at the flat rate of a half-penny a label. Some of these may be mint labels, and you may wonder how collectors have been able to get them from the wood so cleanly. Actually they



One of the labels  
of History

have never seen a matchbox, having been sent straight to the Society from the manufacturer.

Most 'philumenists', for this is the name you can call yourself, (philos, loving and lumen, light: Greek), put their labels under the heading of the country in which they were made. Others prefer to classify theirs in a subject order. This becomes a little confusing unless your subjects embrace a large area, for the labels cover almost as many ideas as there are cars in London!

If you come across a label printed in a language which might be 'double Dutch' as far as you can tell, again the Society can help you. Translations of about fifteen languages are given free to members in order to help further the hobby.

It is doubtful whether you would be able to get hold of a label of any value, but such do exist, most of them carefully preserved. One is called the Troy Label, valued at about £100 uncut, and owned by Mrs. Inman, who has over 35,000 labels. Others change hands at informal auctions held yearly in London, for quite enough money to give you a luxury holiday!

As well as prices, so sizes vary, the largest being known as gross size. The smallest is very tiny, the boxes holding only 30 to 40 half-size matches.

There is also a magazine called the 'Philumenist', which claims to be the only independent magazine devoted to the world-wide hobby of matchbox label collecting. It is in its tenth year of

publication. It deals with trade news, meetings and publications of interest to labelists and keeps a record of all articles about the hobby which appear in the world press. This is of great interest to collectors as it keeps them abreast of the latest events in Philumenist circles.

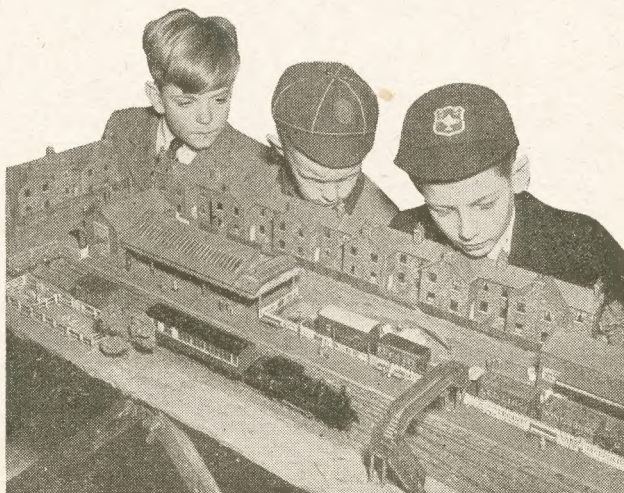
## An Expanding Hobby

The hobby is expanding rapidly not only in Great Britain but universally and is proving a fascinating hobby in every way. Much research is needed, as the hobby is only technically in its infancy and everyone interested can help by keeping the experts informed about genuinely rare labels. It is promoting friendship all over the world, collectors in each country helping to maintain a high standard of honesty in dealings.

Rare labels can be picked up by the beginner from sources inaccessible to the expert, your friends and relations (particularly the older ones) or your local antique shop being likely sources. You may get that luxury holiday yet! (146)

## Something like a Model!

**T**HE sort of layout the model railway builder dreams about, but really well within the possibilities of the keen enthusiast. Although this fine railway set was on show at an exhibition in London, it is normally housed in a flat—running between two rooms. A bit awkward, perhaps, to have the doors permanently open—or, perhaps, the landlord allowed a 'hole in the wall' tunnel. It is built to a scale of 1 in 72 and was made by Mr. P. B. Denny of Acton, London, W. The collection and building of such a railway is a fascinating hobby, adding accessories from time to time, so the layout grows to be as realistic as the one you see here.



(Daily Graphic Photo)



# Metals can be marked and articles named with this ELECTRIC ENGRAVER

**M**ANY readers will have seen the machines which enable initials, etc., to be engraved on metal, in actual use. With their aid, soft metals such as are used for making cigarette cases, dog-collar name and address plates, and so on, can be marked as desired in a few moments. Some other materials (such as leather) can also be successfully treated in the same way and the construction of a suitable engraving tool of this type does not present much difficulty.

Various methods of obtaining the necessary vibratory movement are employed, that in the tool illustrated being similar to an electric buzzer or bell.

## Method of Working

Fig. 1 will enable the way in which the engraver works to be understood with ease. An armature is mounted above a bobbin, the circuit to which is completed through a brass strip and contact screw. The bobbin is, therefore, energised, and the armature is drawn sharply down.

This breaks the electric circuit so that the armature is released and springs back, when the sequence of operations is repeated and a rapid vibration of the armature set up. The movement is transferred to the writing stylus, which is pointed and should consist of steel or other hard metal.

The bobbin is held in the hand and with a few moment's practice writing may be carried out easily. To get a really powerful action suitable for engraving on metal, a very strong magnet is required. Though dry batteries are satisfactory for an engraver of small or moderate strength, some other form

batteries with large cells can be used provided the engraver is carefully made so as to operate as effectively as possible.

## The Bobbin

The core for this must be of iron and a piece sawn from a large bolt obtained from an ironmonger's can be used if nothing else is to hand, or if few metal-working facilities are available. It should be between  $\frac{3}{8}$  in. and  $\frac{1}{2}$  in. in diameter and is 2  $\frac{1}{2}$  ins. long. The top or sawn-off end is filed quite flat. If a nut is available for the threaded end, this will facilitate construction.

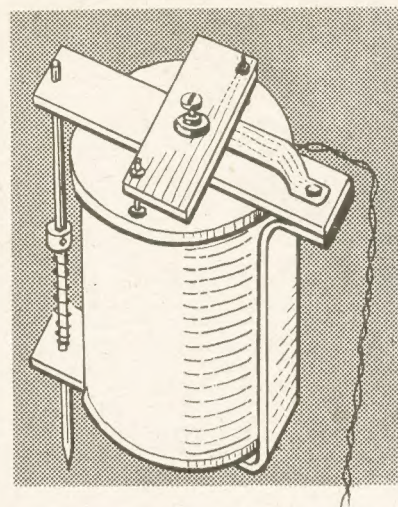
Two discs of thin plywood 1  $\frac{1}{2}$  ins. in diameter are cut and drilled so that they are a very tight fit on the core. The top disc is about  $\frac{1}{8}$  in. from the end of the core; at the bottom end, leave about  $\frac{3}{8}$  in. projecting so that the nut can be placed on afterwards. Wrap a layer of stout brown paper round the core, bind with cotton, and then give the whole a thorough coating with varnish and leave to dry. There should be no chance of the discs coming off during winding. It is also essential that the top disc be firm because this supports the contact-screw assembly.

Take two 6 B.A. countersunk-headed screws about  $\frac{3}{4}$  in. long and pass them upwards through holes drilled in the top disc, securing them with nuts done up tightly. This must be done before winding the bobbin, and two slips of postcard are glued over the heads of the bolts, on the inside of the disc, to assure the insulation on the wire which will afterwards be put on is not scraped away, causing a short-circuit.

## Armature Assembly

In order to get the necessary power and strength, a strip of flat iron must be used for the armature. It is  $\frac{1}{8}$  in. wide and 2  $\frac{1}{2}$  ins. long. Material  $\frac{1}{8}$  in. thick is satisfactory, and it should be drilled near each end.

A strip of  $\frac{1}{8}$  in. (or similar) flat iron  $\frac{1}{8}$  in. wide is bent into the shape shown in Fig. 1. This is drilled in three places—  
at the top end where the armature is bolted on, at the bottom, where the core is fixed, and at the projecting end, to act as a guide for the engraving tool itself. The hole for the engraving rod should not be larger than is necessary or accurate fine writing will not be possible. A brass strip is also held by the bolt securing the armature. The latter should pass directly over the core, when in position, with a gap of about  $\frac{1}{8}$  in. between core and armature.



## Contact Assembly

The two bolts projecting upwards from the top disc support a small metal strip about  $\frac{1}{8}$  in. by 1  $\frac{1}{2}$  ins., which is secured by lock nuts. A hole about  $\frac{3}{16}$  in. in diameter is drilled in the centre of this strip and a 4 B.A. nut soldered over it. (If nut and strip are of brass or similar metal the solder will take readily.)

A screw which has been filed to a point passes down through this nut, and is held in place by a further lock-nut. This screw can be adjusted so as to arrange that the correct pressure for best results is obtained on the brass strip secured to the armature.

A really firm contact between screw and strip is necessary, and after a period of use the point of the screw and spot it touches on the strip will need filing or scraping, so that good contact may be retained. A top view of the contact arrangement is seen in Fig. 2.

## Engraving Point

If the tool is to be used on metal and not soon become blunted, hard steel should be used here. For wood, leather, and similar surfaces softer materials (e.g., a nail with head sawn off) can be used. The rod is about  $\frac{3}{16}$  in. in diameter and 3  $\frac{1}{2}$  ins. long. The lower end is ground or filed to a point and the upper end slightly reduced in diameter so that it fits loosely in position in the hole at the end of the armature.

A fairly strong spring presses the rod up against the armature. If a collar with set-screw is used, as illustrated, the pressure of this spring can easily be adjusted.

## Winding the Bobbin

The gauge of wire used will depend to some extent upon the electrical supply available. For deep engraving on metal

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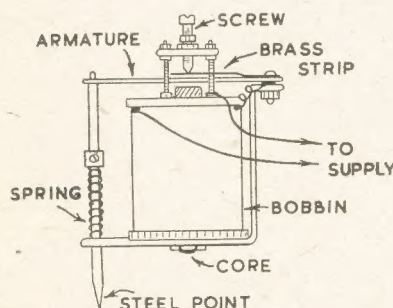


Fig. 1—Side view of the engraver complete

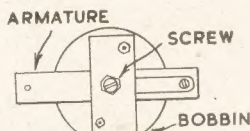


Fig. 2—Top view of bobbin and contacts

of supply is really required if metal is to be engraved deeply.

A six- or twelve-volt accumulator is the ideal source of current and in some cases it may be possible to make use of a car battery, taking two leads provided with clips to this. A mains transformer can also be used, though alternating current is not quite so satisfactory. Failing these forms of supply, dry



# Make some youngster happy with this novel ROLL-ALONG MUSIC BOX

THE little toy illustrated here will be welcomed by any small child, and is within the scope of even a beginner with a few fretwork tools. It requires only some small pieces of wood, some oddments of thin brass strip or other springy metal, and a little bright coloured paint.

As the toy is rolled along it emits a succession of those tinkly musical-box notes which never fail to delight a youngster.

The principle of the toy is simply that of two cylinders, one revolving inside the other and at a different speed. A plectrum fixed on the inside of the outer cylinder strikes the notes (which are fixed on the inner section) in succession as the toy is rolled along. The inner drum is weighted to prevent both turning at the same speed.

## Materials Required

For the main rollers two pieces of wood about 6½ ins. in diameter are required. These are best cut from wood ¾ in. thick. Thinner material however can be used if more convenient, since in any case the width of the toy compared

side, however, the plectrum must first be fixed on.

This is simply a piece of the brass strip about ¾ in. long, bent to a right angle in the middle. One end is cut to a point and the other bored for two small screws, by means of which it is held to the fourth piece of the case, as shown at Fig. 2.

Take care not to cut the pointed end too short. It will, in any case, require a little adjustment later, to ensure that it just catches the brass strips on the inner drum but does not project sufficiently to prevent the outer drum from revolving independently of the inner. Cut two lengths of ¼ in. dowel and the one piece of ¾ in. dowel and glue these into the smaller discs as shown at Fig. 3.

## The Notes

To make the notes six pieces of the metal strip are required, which are screwed round the edge of one side of the inner drum. The other end of each strip remains free to vibrate when caught by the plectrum. On the size and fitting of these strips de-

pieces of different thickness if available) will make a big difference to the finished toy.

As a trial, cut the pieces 3½ ins., 3 ins., 2½ ins., 2¼ ins., 2 ins. and 1½ ins. Drill two small holes in each, at one end, and then, holding them in a vice or between pliers, twist them to a right-angle near the end where the holes have been drilled, as shown at Fig. 1 (E). Divide one of the discs into six equal divisions round the edge (60 degrees each by protractor) then screw one piece of the metal strip in the middle of each section. This is shown at Fig. 3, but for clearness only one of the six notes is shown.

Arrange the pieces short and long alternately, and trim up each piece afterwards with shears until, when they are struck in succession, the most pleasing effect is obtained. If available, put small washers on the screws between the metal strips and the wood, and do not tighten the screws any more than is necessary to hold the strips in place.

When all six pieces have been fixed round the edge of drum, and a satisfactory sequence of notes obtained, put the drum temporarily into the case and try out the plectrum by revolving the drum with the fingers. Adjust the plectrum until it just catches all the notes as the drum is revolved.

Now remove the drum again and screw a small piece of sheet lead (or anything similar that can be drilled for screws) about 1 in. by ½ in. to each of the drum discs, as shown at Fig. 3. Glass-paper the main spindle and the holes bored for it in the big discs, until the drum spins freely. Then put the drum into position and add the second big disc. The drum is prevented from moving sideways by wooden pegs glued through the spindle at each end, as shown in the sketch of the complete toy.

Finish off in brightly-coloured paint or enamel, with circles of contrasting shades.

(190)

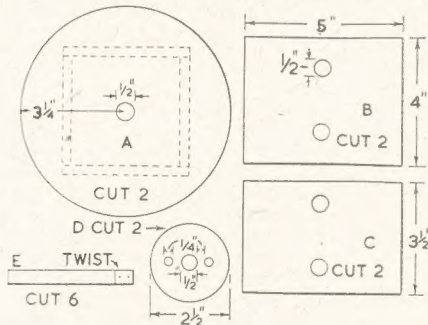
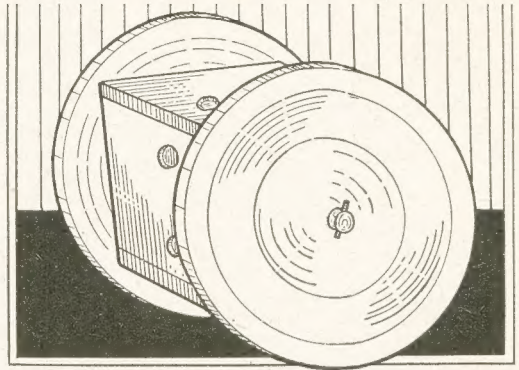


Fig. 1—The parts of the drum.

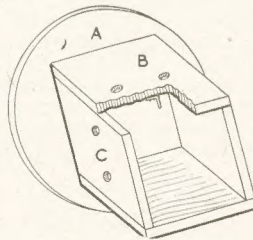


Fig. 2—Box fitted to disc

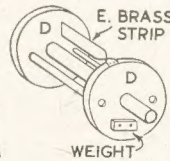


Fig. 3—Inside mechanism

to its height ensures that it will not easily tip over. The dimensions shown allow of wood ¾ in. thick being used for the remainder. These parts consist of two pieces 5 ins. by 4 ins. and two pieces 5 ins. by 3½ ins. for the case, and two discs 2½ ins. diameter for the drum.

For the centre spindle one piece of ¾ in. dowel about 7 ins. long is required, and for the stays supporting the drum two lengths of ¼ in. dowel 4 ins. long. For the 'notes' a few pieces of springy brass strip or similar material are required, and two small pieces of lead or something equally heavy to give the drum extra weight.

## Construction

Cut out the two large discs, the two smaller discs, and the pieces that make up the case. Screw or glue three of the case pieces to one of the large discs, in the position shown by the dotted lines at Fig. 1A. Before adding the fourth

pends the effectiveness of the musical sounds that the toy gives out, so it is well worth spending a little extra time on them. The old craftsmen who made those beautiful musical-boxes of years ago knew that, to a small child, a pleasant-sounding 'jangle' of notes was more entertaining than one phrase from any particular tune when continually repeated.

In making the notes therefore it is best to keep this in mind and to see that firstly, no two notes are alike in pitch, and secondly, that a high note is followed by a low one, and so on alternatively round the drum.

A bigger, thicker strip will yield a deeper note when struck, and a thinner, shorter strip a higher note. But also the degree of tightness with which the strips are screwed down to their support has a bearing on the pitch and volume of the note. So a little experiment here with different sized strips (and also with



# For household notes, bills, ration books etc. — a practical KITCHEN WALL RACK

HERE is shown a very useful wall rack for the kitchen, and it can be very cheaply made from a few pieces of odd  $\frac{1}{4}$  in. thick wood. The rack consists of an open-top compartment on the right for the safe keeping of ration books and trade and price lists. Then next to it is a shopping list roll. This is mounted between two brackets having slots cut in them for a movable spindle which passes through the centre of the roll allowing it to revolve freely.

## For All Purposes

The paper as it is drawn downwards from the roll passes behind two metal fixed strips, this keeps the paper flat against the back board and thus facilitates any notes being made on the paper between the strips. The list thus made, the paper can be torn off straight by using the lower strip as a guide. Rolls of note paper of standard width and made on purpose for such shopping lists can be bought at almost any stationers.

Then again, on the extreme left there is space for a 'bull-dog' metal clip, useful for holding accounts, notes, or such-like papers. A pencil for making notes can be kept in the place shown, with a string attached so the pencil is always handy when wanted.

A fairly hard wood should be chosen,

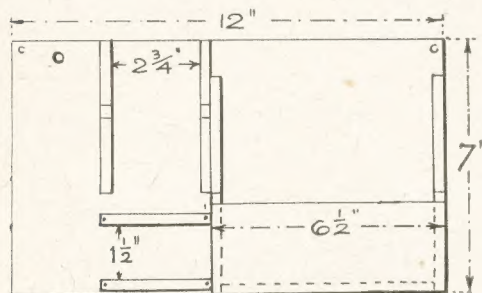


Fig. 1—Details of back board

a good piece of plywood would be highly suitable if kept in a dry place.

In Fig. 1 we see a plan of the back board with the position of the various pieces marked on. Dealing with the right-hand compartment, there are two upright sides to make each from a piece measuring 6 ins. by  $2\frac{1}{2}$  ins.

In the outline of this piece (Fig. 2) the necessary measurements are given, and note should be made of the  $\frac{1}{4}$  in. recess,  $2\frac{1}{2}$  ins. long to take the front of the 'box' which is glued and nailed in. The front measures  $6\frac{1}{2}$  ins. by  $2\frac{1}{2}$  ins. and the top edge should be rounded over and made perfectly smooth with glass-paper.

## The Floor

The floor measures 6 ins. by 2 ins. and is dropped in between the sides and on to the front. See the back edge of the floor lies flush with the back of the uprights so it will later lie level and even against the back. Glue the upright edges to the back and run in one or two countersunk screws to make a firm job.

The two brackets supporting the

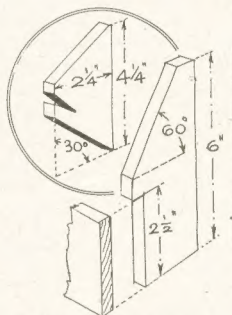
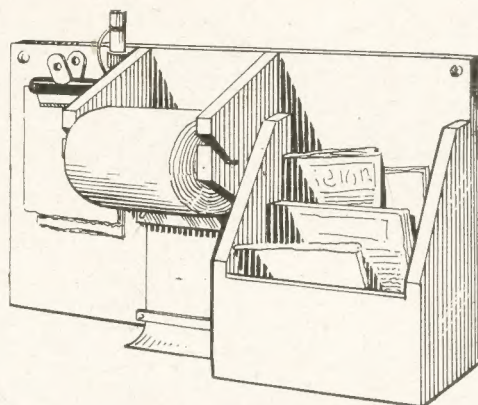


Fig. 2—End brackets



paper roll are cut to the outline shown in the circle at Fig. 2. Use a 30 degrees set square for setting out as shown and fix them to the back to the measurements shown. The vee-shaped cut in the front of these brackets is to take the ends of the spindle after the spool of paper has been threaded on.

## Tear Strips

Beneath the brackets, screw or nail on the two strips of metal shown at Fig. 1. These should be 3 ins. long and  $\frac{1}{4}$  in. or  $\frac{3}{8}$  in. wide and cut from an ordinary tin container. When cut, the edges of the strips must be smoothed off with emery paper or a file.

A piece of stout wire or a length of round rod will answer for supporting the paper roll. The paper after being threaded on to the spindle must be taken down behind the two metal strips and pulled taut for ease in writing.

The whole of the woodwork may be stained dark and varnished or it may be painted up in some well-chosen art shade. The completed rack should be held to the wall by screws running into plugs let in the wall.

## Engraving Tool—(Continued from page 277)

a very powerful action is essential and this will require 16 or 18 S.W.G. wire, with a 6 or 12 volt accumulator. If current consumption is to be reduced, 20 S.W.G. wire can be used for the 12 volt supply, but the use of thinner wires will, naturally, weaken the magnetic pull set up in the core.

For dry battery use, 18 S.W.G. to 22 S.W.G. wire can be used, and the spring and bracket holding the armature may with advantage be a little weaker. For the most powerful action on a 6 volt accumulator supply, 14 S.W.G. wire is possible, but with dry cells a thinner gauge will have to be employed, as mentioned, because the cells cannot deliver the high current obtainable from an accumulator.

In all cases wind the bobbin full, all turns tight, even, and in the same direction. One end of the winding is taken to the metalwork supporting the armature; the other end of the winding goes to the battery or other source of supply. A lead from one of the bolts holding the contact screw assembly is taken to the other battery terminal, a switch being wired in circuit. All connections are shown in Fig. 1.

## Using the Engraver

The contact screw and spring should first be adjusted so as to obtain the most powerful vibratory movement of the engraving point. A few trials should enable this to be accomplished. The bobbin is then held in the hand much in

the same way as when using a pen or pencil.

The object to be engraved should rest on some solid surface and the engraving point is moved over the object at a very slight distance so that the armature can vibrate, delivering a rapid succession of blows. If the point is allowed to rest on the object, the tool will not work at its best but a few trials will rapidly show how best results are obtained.

Ordinary long-hand script writing of a flowing connected character is normally the best style to adopt. If writing is attempted on springy surfaces, some support should be given underneath, or the resilience of the object will prevent proper engraving.

(164)



# Some further details for starting and operating A HOBBIES CLUB

**A**S frequently pointed out in these pages there is so much to be gained by being a member of a Hobbies Club, that every reader should consider the question of forming one in his own town or district. Last week we gave the first part of this article telling how to set to work. Now we can continue with actual running operations.

If you are covering three or four subjects all members should come along. They may, in the first instance, be interested only in model making, but if they also come along on the night when photographic work is being undertaken, it is likely they will find some new and further interest in that particular pastime. The weekly meeting need not be a formal one, but should be at a definite time both for opening and closing.

Members present should sign a book to show they are there, and the jobs for the evening should be allocated either the week before or when the members first come. Punctuality should be enforced, and a sense of neatness and tidiness for all.

## Tools and Apparatus

One of the great advantages of a club such as this is that members have the use of a much wider range of tools and materials than they would have if working individually. They should be asked to bring along whatever they can for the general good, but a list must be made of these, and carefully kept in a book so that any tools or apparatus loaned can be returned to the member when he desires or finally leaves. For instance, some may bring their own fretsaw, or others hammers or mallets, or tenon saws, and other various tools which can be put into the common pool.

## Expenses

The general upkeep of the club so far as materials is concerned, must be a matter of the club expenses. If you are undertaking the making of toys, for instance, then the wood, designs, glue, fretsaw blades, etc., should be bought through the club funds. These expenses incidentally, can be largely overcome by arranging sales of work completed.

And here again, an early start made for Christmas or a future Exhibition is well worth bearing in mind. Simple toys always have a ready sale, and can be offered amongst friends of the club or even put on show in the window of a helpful shopkeeper.

## Price for Selling

The price at which such work has to be sold must cover the cost of the material, with a certain amount added for profit, and to help towards the expense of the club itself. Remember that if you are

offering such things for sale, then the standard must be high.

Here again, you have the advantage of the co-operative effort of various members. Some may be able to cut out the parts better, whilst others are more adept at painting and finishing. The work should be passed round so that all give a hand, and no one should be selfish enough to want to do the whole thing himself, unless, of course, that is the original arrangement.

## Individual or Group Work

This introduces the question of whether the individual is to carry out his own work right through, or whether a general and larger piece of work is to be undertaken. If the latter, then the programme of its construction must be carefully arranged, and this again is a helpful means of bringing members together to work out the details.

For instance, if it is decided to make a large doll's house for sale, or some charitable effort, then a variety of work can be introduced, and each member do his part. Some can be doing the house, some the furniture, some getting ready

and if you can show people the excellent results of the Hobbies Club, then you will increase its popularity and so add to its stability and financial backing. A letter to the local paper of any outstanding events or novelty made, or unusual result; may bring some lines of news which in turn will create interest, and may bring along further prospective members.

If you are doing something special for any particular organisation, then a suitable letter to those concerned will also help. You may be making a model of a local church, and the publicity about this beforehand will bring in additional helpful results.

If, too, you could have a notice board about the club in some prominent local position, a number of people will know of your activities who would not otherwise have done so.

## A Library of Books

Consider, too, the matter of forming a small library on the subjects in which the club is interested. No doubt several of the members already have books on suitable subjects in their possession. Possibly they will loan them to the club and suitable bookshelves can be arranged for their display. It is a matter of decision whether the books have to be read on the club premises or can be taken home for later perusal.

If the latter, then you will have to have somebody responsible—a librarian, with a book in which to enter the names and borrowers of the books concerned, and to see that they are returned within a reasonable time and in good condition. No book should be allowed off the premises more than a fortnight or three weeks at the most. It is advisable, too, to put a stiff brown paper binder on all books, and to mark on them the name of the owner. Many, of course, will be prepared to give the book to the club, and this, too, should be noted as a mark of appreciation to the donor.

## Additional Attractions

The activities of the members can also be varied by having visitors who are prepared to give you little talks or demonstrations on matters of interest. If you are dealing with woodwork, then an instructor from a manual centre is generally ready to help in this respect. If you are doing photography, then a local photographer or artist will probably be willing to give you some ideas.

Introduce variety when you can so that the members do not feel a sense of monotony, and a gradual loss of interest in what is being done.

Above all, the good of the club should be the first consideration of all its members, and an essential friendliness and helpfulness is part of the honour and pleasure of belonging to a Hobbies Club of mutual benefit and interest.

## Present Clubs

**I**S there a Model-makers, or a Hobbies Club in your district? If so, will you give me some particulars please? Just the name of the Club or Society with the name and address of the Secretary and the Club Headquarters. You see, enthusiastic readers often write in from some place, who want to join, or who want to meet other fellows of a kindred spirit. So I want to make sure my present list is up-to-date.

## The Editor

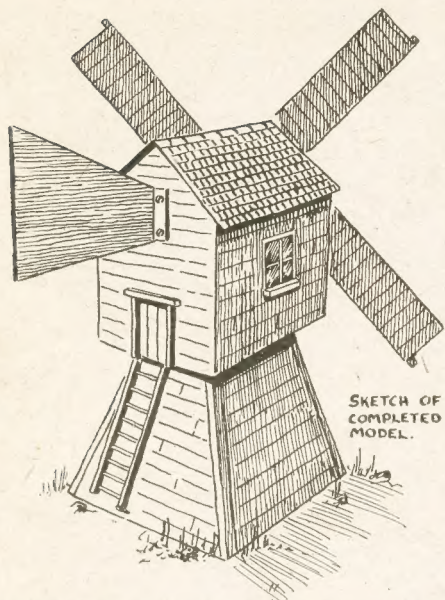
for the lighting, and all putting their effort towards a completely finished article which will be of a high standard and representative of the excellent work of the club itself.

You may be making several small things, and completing them at odd times. A good plan is to keep them to show as specimens, in order to obtain orders for other similar pieces of work, or again, you could group them up for a photograph and so provide prints for other people to see, in the hope of further orders coming along for the happiness and benefit of the various members themselves. Any profits made should be put into the club, with the idea of building up a reserve of money if possible. This reserve can be used for further material or for increasing the amenities of the club itself if you want any special furniture or apparatus, heating, etc.

In order to maintain interest, a certain amount of publicity must be undertaken,



# A novel moving model for your garden is this WINDMILL ORNAMENT



itself, it can be stained and varnished, but if the wood is of poor quality it is best to paint it with oil colours.

The following colouring looks attractive: roof red, with dark lines indicating tiles; top section white with boarding indicated; bottom section stained wood; door and window frame green; sails and rudder brown.

Construction is of  $\frac{1}{2}$  in. timber, unless solid wood is used. All the main parts of top and bottom sections are numbered on the drawings. For the top section cut parts 1 and 2, parts 1 exact size and 2 slightly full. Nail parts 2 to parts 1, forming a box shape. Clean off all edges flush.

Cut parts 3 and 4 to fit the box formed (inside). Find the exact centres of these parts and drill a  $\frac{1}{2}$  in. hole through the centre of part 3, but only  $\frac{1}{4}$  in. deep in centre of part 4. This is the depression which the pivot runs in. Nail both parts into position.

For the sails and rudder the dimensions and construction are given in the drawings. The roof is of 18-gauge

holes in the sides to take the rungs and taper ends of rungs to fit holes in sides. Assemble with glue. Drill two  $\frac{1}{16}$  in. holes in base of top section (beneath door, as shown in drawing) in which the top of the ladder is inserted. The sides of the ladder are tapered to fit the holes.

Next fit the rudder and sails to the top section. Secure sails with  $1\frac{1}{2}$  in. screw 2 ins. down from the apex of the roof. Set at an angle in accordance with the drawing or it will not swing clear of the corner of the base (the same applies to the ladder). A distance piece made from copper or brass tubing is fixed to the sails as shown in the drawing, and a piece of scrap tubing of suitable internal diameter to give a comfortable working fit over the securing screw must be obtained.

The end of the tubing is slit with a hacksaw and both sides of the slit end turned back at right angles. A washer must be fitted between the distance piece and body of the windmill and the whole thoroughly greased.

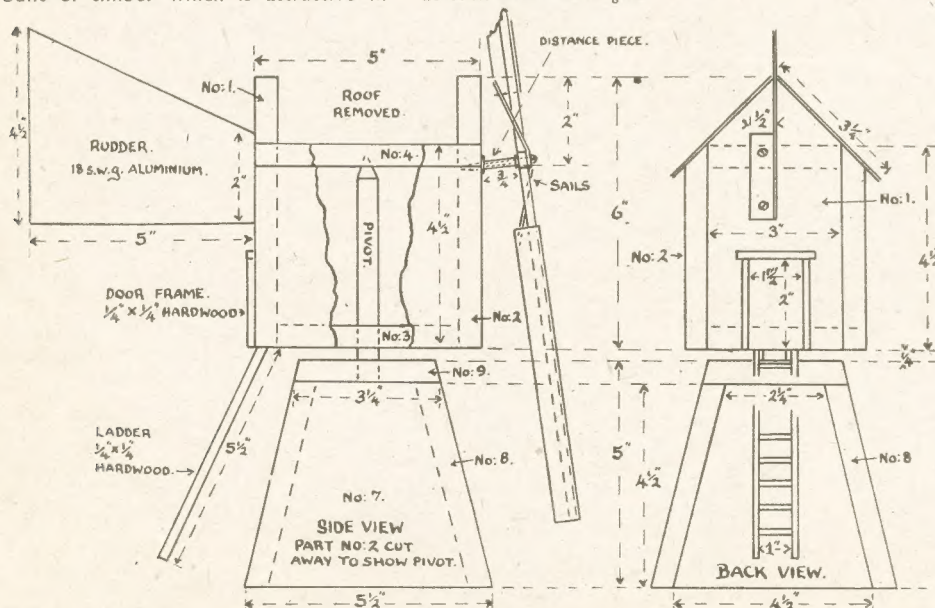
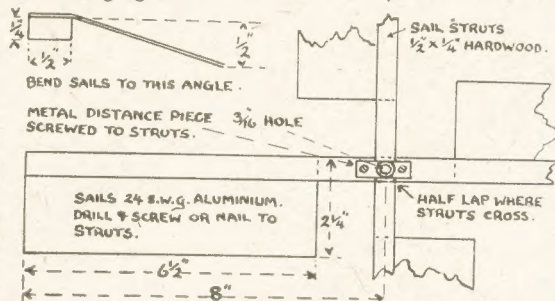
For the bottom section cut parts 7 and 8 slightly oversize in length, nail parts 8 to 7 and clean off top and bottom flush

**T**HE drawings given here show a model constructed of  $\frac{1}{2}$  in. timber throughout the main top and bottom sections. If preferred it can be made in a simpler form by constructing these sections out of solid pieces of timber, in which case a good deal of actual work will be saved, but the dimensions given will be the same in either case.

The model need not be highly finished when completed. In fact, it looks best if it is a little on the rough side in order to obtain an 'ancient' appearance. If it is built of timber which is attractive in

aluminium  $6\frac{1}{2}$  ins. by  $5\frac{1}{2}$  ins. Bend at right angles and fix with small brass nails. To bend, mark the line for bending with a sharp point on the metal, and clamp it between two pieces of wood for the actual bending.

The ladder is made of  $\frac{1}{4}$  in. by  $\frac{1}{2}$  in. hardwood with seven rungs  $\frac{3}{4}$  in. apart leaving  $\frac{1}{2}$  in. clear at each end. Drill  $\frac{1}{8}$  in.



and square. Cut part 9 to fit top, nail and clean off flush all round. Find centre of part 9 and drill  $\frac{1}{16}$  in. hole to take pivot, taking care to keep the hole quite vertical or the top section will not swing truly or free on the pivot.

The pivot is of hardwood dowelling  $\frac{1}{8}$  in. diameter and should be driven into the hole already prepared for it. Cut it off at just the right length to allow the top section to swing comfortably clear of the base, and taper the tip to a nice rounded point. Grease the tip for easy running.

When setting the model in position in the garden it is advisable to fill the base with earth and stones to keep the model steady in action and prevent it being blown over by the wind.

(208)



# Your "snaps" look all the more attractive in a PRINT VIEWING BOX

It is rather remarkable how much better snapshots look viewed through one of those large-sized reading-glasses; the kind with which the whole of a 3½ ins. by 2½ ins. print can be seen at once. If the print is viewed in an enclosed space with all side light cut off, but otherwise well illuminated, the effect is better still.

Often a fairly marked stereoscopic effect is obtained, but in all cases a greater strength and depth comes into the picture, which is certainly not there when viewing the print in the hand. This is the idea, then, of the viewing box shown here.

Size depends on the reading-glass available and its focal length, but a position needs to be arrived at where the print is in good focus with the eye near

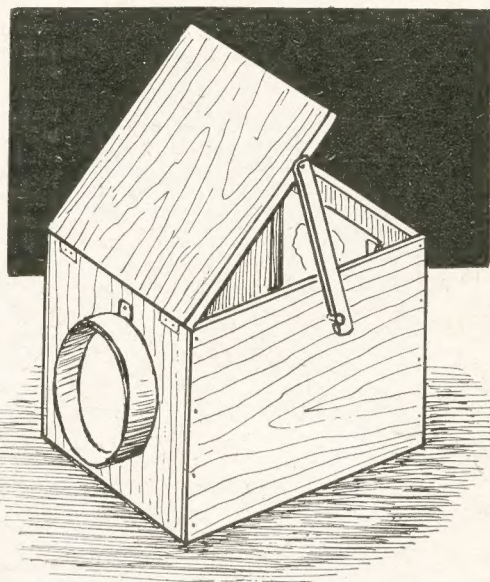
the end and top and bottom and then upon this gluing a piece of card cut as (F) Fig. 3. The inside measurements are 3½ ins. by 2 ins.—a trifle narrower than the first card. This forms the lip as shown in the inset sketch.

To fit the holder, first glue the spacer (G), 3 ins. by 2 ins., (Fig. 2), at the back to allow countersinking the head of the screw that secures the frame to the back and upon which it rotates. If the head is not countersunk it will catch the prints as they are slipped in and out.

Finally, as far as this part is concerned, fit the knob (H) and cut a circular channel for it in the back, shown also in Fig. 2, so the holder can be readily turned.

When fitting on to the back, the central screw should, of course, be right opposite the mid point of the reading glass.

Now for the top. This lifts up as indicated and is painted white on the inside, or supplied with a strip of mirror to reflect the light down to the surface of the print. It is fitted to the front edge by two hinges and is held in the raised position by a strip



All is now completed and you can start at once seeing a new world of interest in your prints. To use the viewer, face the light so it strikes the raised top.

## An Addition

An added refinement which helps good viewing is the narrow hood (L) over the face of the reading glass. This still further cuts out side light and helps to brighten the print even more. The hood is but a band of card cut some 1 in. or 1½ ins. deep, made by bending a strip round and joining the edge with glue and two wire stitches.

It is fitted over the rim of the glass when using the viewer, but is taken off and put inside for storing. If tightly made, the card will stay on the lens and screws by friction only, but an additional holder is given by the tab of thin leather (as cut from an old glove) which is secured in the seam and goes over a small screw as shown.

The inside of the hood must also be painted dead black and allowed to dry thoroughly before the viewing box is brought into use.

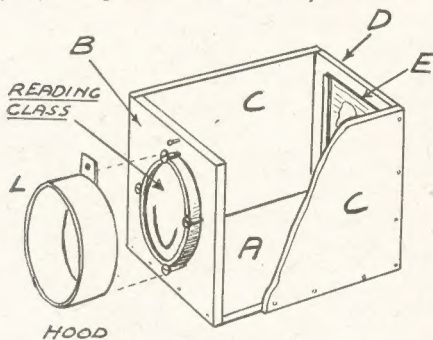


Fig. 1—General construction and parts

the glass. To find the necessary lens-to-picture distance, pin a print to a piece of card and prop it upright on the table. Hold the reading glass in a perpendicular position in front and with your eye close to its surface slide the print nearer and further away till the desired location is found. Note the distance so obtained.

The viewing box is built on a base (A) Fig. 1, 5 ins. wide and as long as the lens-picture distance just obtained, and ¼ in. thick. On the forward edge of this is the front (B) from which there is taken a circular opening a shade smaller than the diameter of the reading-glass, which latter is fixed in front as shown by four screws.

## Sides and Back

The sides (C) are just plain pieces of thin plywood taken over the base, front and end to give rigidity, being held by a series of small screws, but the back upright and top need a little describing.

The back itself (D) is just a plain rectangle of wood, but on this is the swivelling holder (E). This is a thin piece of plywood 3½ ins. by 2½ ins. on three sides of which is a lip to hold a standard 3½ ins. by 2½ ins. print (i.e. from 120 and 620 films).

This is made by gluing a ¼ in. strip (K) of either very thin wood or card round

## SWIVELLING PRINT HOLDER

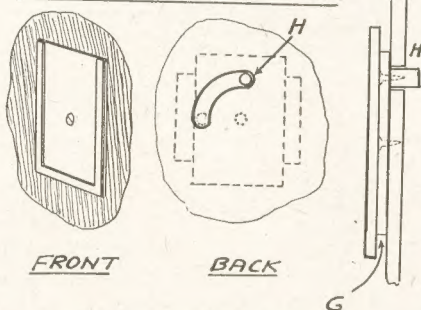


Fig. 2—Swivel holder for the prints

which has a notch cut in its lower edge. This fits over the nail as shown in the sketch of the completed article.

The inside of the back, swivelling holder and the inside of the sides and base to half-way along must be painted matt black, as we do not want any light areas to distract the eye from the picture. The inside of the front and down to the half-way line must be in white. The outside can be finished in any tasteful way, stain or polish can be used or paint if desired.

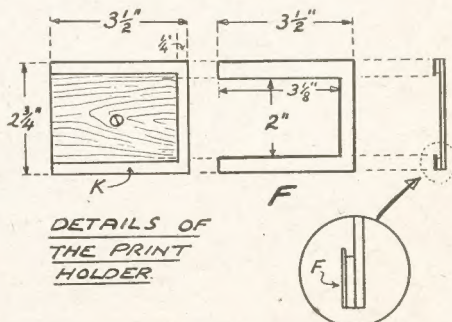


Fig. 3—Details of the holder parts



# The final details on building your own HOME-MADE GARAGE

**H**AVING completed the general framework of this practical building we can add the final touches. The next job is making the door at the back of the garage.

Making the rear door is a very simple matter. The layout and dimensions are given in Fig. 15. Mark the first piece of matching and screw on the ledges 1in. away from the edge of the matching. Fit the other four pieces and secure with  $1\frac{1}{2}$ in. nails. If it is necessary to saw a strip off the last piece of matching to give the correct door width, this is best done before the matching is nailed in position. Trim the door to length, leaving the ledges equally spaced from each end.

## Making the Window Frames

The four window frames are made

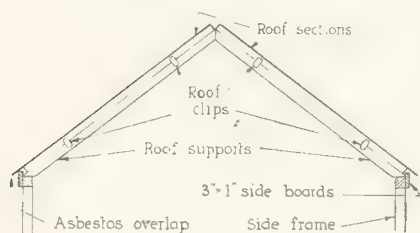


Fig. 22—How roof sections are secured

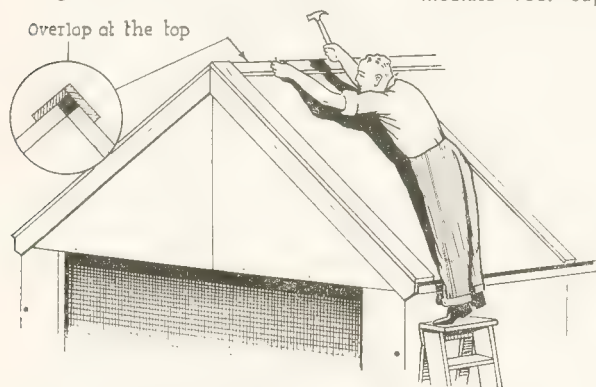


Fig. 23—Nailing the ridge boards in position

from 2in. by  $1\frac{1}{2}$ in. planed and rabbeted, as shown in Fig. 16. To make a good sound job, all the corners should be morticed and tenoned. Mark the corners for sawing and re-check. It is very easy to saw in mistake when making this kind of joint.

The points to watch are to see that the rabbet in each piece will come in the right place when the joints are cut, and when cutting not to saw off the overlapping piece which fills the rabbet at the corners when the frames are assembled. It is also advisable to check the frames in their respective positions before fixing the corners with pegs or wedges.

Place two  $\frac{5}{8}$ in. by 5in. bolts at each corner of the site, and have a hammer

ready to hand. Ascertain that there is a 2in. groove in the flooring to take the bottom rail of the front section. With assistance, carry the most convenient side section to its appropriate position, and prop it up with battens fixed under the rails.

Next, place the front section in position, locating it in the groove in the floor. Make sure that the groove is deep enough to allow the frame to be flush with the floor. Draw the two sections together, and from the front tap in the top bolt, passing it through the two sections. Loosely fit the washer and nut, see Fig. 17. Now fit the bottom bolt in the same way.

Carry the second side into position, and fit the two bolts with the heads outside, and loosely assemble the washers and nuts. Treat the rear section in the same way, fitting the four bolts with the heads to the outside, and the washers and nuts loosely assembled.

Now check the four sections for being square. This can be done with three weather strips tacked together to form a large square. Push on the corners to correct if necessary, and then fully tighten the eight bolts. The garage should now stand as shown in Fig. 18.

## Fitting the Roof

Take up two of the 2in. by 2in. intermediate roof supports. Nail them

the roof supports and marked for sawing to length. After sawing, drill each end to take two screws, then screw the pieces in position, see Fig. 20.

Next, take up the two 14ft. lengths of 3ins. by 1in. and drill holes for  $2\frac{1}{2}$ in. screws about 15ins. apart and 1in. from the side. Screw these in position along the top rails of the two side sections, leaving them standing 1in. above the top rail, see Fig. 21. It will be necessary to drill through the asbestos before inserting the screws.

With these two side boards securely screwed in position, the four roof sections can be lifted on, taking care not to break the overhang of the asbestos. The roof sections are secured by fitting the metal clips shown in Fig. 22. Four of these are fitted to each section with one screw in the roof frame and one in the roof support. The centre clips will have to be bent to accommodate the overlap of the two 2in. by 2in. frames on the 3in. by 2in. supports.

## Weatherboards

Next, fit the weatherboards. These consist of eight pieces of 5in. by  $\frac{3}{4}$ in. planed, two pieces 5ft., two 5ft. 1in., and four 5ft. 3ins. After cutting the pieces to length, pair up the two 5ft. 1in. pieces with the two at 5ft. Nail these to each end of the roof, the 1in. extra allowing for overlap at the top. They should be fixed to overhang the front and rear of the garage by  $\frac{3}{4}$ in. Use  $2\frac{1}{2}$ in. oval nails, driving two into each overlap at the top.

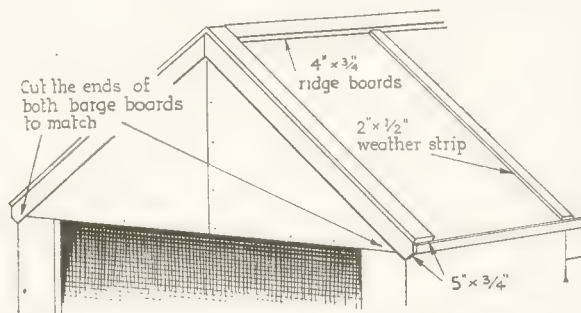


Fig. 24—Weather, ridge and barge boards fitted as here shown

together at the apex, using two 3in. oval nails (it will pay to drill for these nails to avoid splitting). Place the two pieces in position on the top rails of the two sides and in line with the first intermediate uprights. Nail them in position with two 3in. oval nails in each end, taking care that the ends do not protrude over the outside edges of the side sections, Fig. 19. Do this with the other four roof supports, nailing the pair of 3in. by 2in. pieces over the centre side uprights.

To provide extra support for the roof, to prevent the roof sagging, and the sides bulging, three cross pieces of 2in. by 2in. are fitted. These are given as 7ft. lengths in the cutting list. They should be held in position approximately 3ins. up

Now fit the two ridge boards. These are given as 13ft. 4ins. in the cutting list, and they will require shortening to fit snugly between the end boards. Mark for length, saw and nail them in position, using  $2\frac{1}{2}$ in. oval nails, and allowing one board to overlap the other at the top, as shown in Fig. 23. The barge boards are fitted next.

These are nailed to the front and rear sections under the end boards. They are given as 5ft. 3ins. in the cutting list, and will require cutting to length and shape. Hold each piece in turn, in position and mark the angle at the top and saw to the mark. Before nailing the boards in position, saw the four lower ends to match, as shown in Fig. 24. Nail in position, keeping the pieces well



up to the top weatherboards. Next, fit the six weather strips to the roof, three to each side. These are given as 5ft. in the cutting list, and should be shortened to suit. They are then nailed over the joints in the asbestos with 2in. oval nails. It is advisable to give the strips one coat of paint before nailing in position.

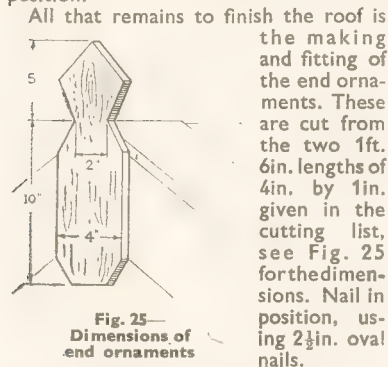


Fig. 25—Dimensions of end ornaments

All that remains to finish the roof is the making and fitting of the end ornaments. These are cut from the two 1ft. 6in. lengths of 4in. by 1in. given in the cutting list, see Fig. 25 for the dimensions. Nail in position, using 2½in. oval nails.

The simplest form of hinge is used for hanging the doors. Six are required, and they are called 'T' hinges. First lay the front doors on the floor with the outside face up, and screw two hinges to each door in line with the top and bottom ledges, and to the edge of the doors where the ledges come flush with the matching. Keep the joint of the hinge level with the edge of the door.

If the garage is to be made thief proof, use nuts and bolts instead of screws for securing the hinges. Should bolts be used, they must be fitted with the heads outside, and after the nuts are tightened, the threads should be burred over.

### Fitting the Doors

Before hanging the doors, screw to one of them a length of matching. This piece is screwed to the opening edge, after the tongue and groove has been removed, and should overlap by half its width. Its purpose is to hide the gap between the doors when they are shut.

Lift the doors in turn, up to their respective uprights in the front section, and mark the position of the hinges. This will be on the front face of the upright. If a piece of ½in. matching is placed under the doors while the marking takes place, the doors will swing free of the ground when in use. Drill holes in the uprights for the hinge screws, pierce the asbestos, first drilling

one hole for each hinge. Screw the doors in position and check for opening. If correct, drill the other eight holes and fit the screws.

Carry out the same procedure with the rear door, ensuring that the hinges are screwed to the edge where the ledge comes flush with the matching, and that the door swings clear of the bottom rail.

### Window Frames

The decision as to how many windows will be made to open, is left to the owner. Those which are not to open are simply nailed in position, with a piece of weather strip (2ins. by ½in.) between the window frame and the lower scantling. The other windows will have to be fitted with hinges. The thickness of the hinges is cut out of the top scantling, leaving no gap when the windows are shut. A piece of weather strip should be nailed to the lower scantling to form the window sill.

Screw the hinges to the window frames, then hold them in position in the side sections, and mark for the centre hole in each hinge. Drill for one hole in each hinge, and screw the frames in position. If correct, fit the remaining screws. Next, screw on the window fittings, and finally fit the glass, making the panes secure with putty and glaziers brads.

### Weather Strips

The weather strips are all 2in. by ½in. planed. Their lengths can be ascertained by referring to the grouped list of materials. From this list and the views of the finished garage, no difficulty should be experienced in fixing them.

Two strips are fitted at each of the four corners, three strips down each side section, to cover the asbestos joints.

Eight strips above and below the four windows, and a strip each side of the three doors. A strip right across and

above the front and rear doors, and two strips, one front and rear to cover the joints in the triangular pieces of asbestos, and two short pieces to cover the joints half way up the front section. The two strips, one each side of the front doors, will require chiselling out to accommodate the hinges.

It is advisable to paint the strips one coat before fitting, this will save time and the risk of messing the asbestos with paint.

### Finishing

All that is necessary now to finish the job, is to fit the door fastenings, the gutters, and carry out the painting. The door fastenings can be arranged to suit. On the prototype small bolts were fitted to the top and bottom of one front door, drilling into the top and bottom scantlings. A large bolt was screwed half way up for bolting the two doors together. The rear door was fitted with a padlock, so that with one key the three doors can be opened, proving a time saver.

All the outside woodwork should be painted at least two coats, to suit the surrounding colour scheme.

The gutter brackets are screwed to the 3in. by 1in. roof boards, and arranged

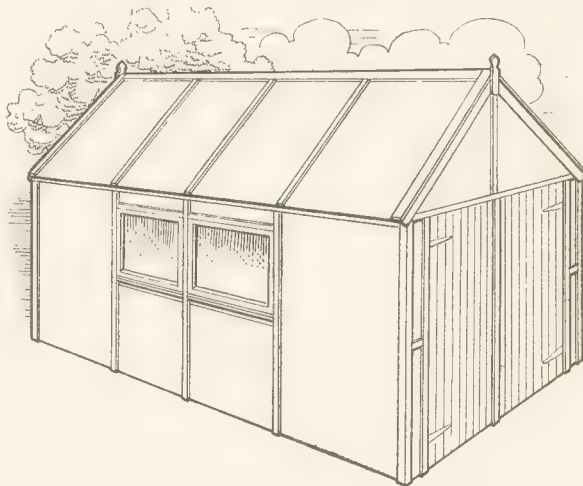


Fig. 26—Showing position of weather strips

so that the gutters fall towards the drain. The gutters are placed in position, and the job is finished.

### Stamp Collecting—(Continued from page 285)

British stamps on to one page. Should this be the case, however, then the arrangement would have to be something in this sequence.

The stamps of King George V are, naturally, the most common, since he reigned 25 years (Queen Victoria 63)—but there were not nearly so many letters written in those days and also many have been lost since. Since one is likely to have more King George V stamps than any other we cannot say Queen Victoria top line, King Edward

VII second, King George V third and so on, because we should have two kings for the last row. And you can expect to get many more of this reign soon.

With one page only it would have to be Queen Victoria and King Edward VII on the top—B3, A4, B7/C3, A6, A5. On the second row the stamps of King George V—B5, B6, C6, D3, C5. On the third row would go C4 and C7, then leave space for the King Edward VIII stamps. This will then leave the fourth row for the stamps of the present reign,

starting with the Coronation stamp D4. Then will follow all the stamps of this reign including the special issues, such as Centenary of the first adhesives, the Victory Commemoration, the Silver Wedding, the Olympic Games and the 75th anniversary of the U.P.U.

That should give a good idea of how to arrange a small collection even if you have no catalogue to guide you. The same way is used for the Colonial stamps, so why not take your collection in hand now and put it right?





## Faults in a Beginner's Album

**T**HE great International Stamp Exhibition which took place in May should have served a very excellent purpose for the hobby and there are many lessons that can be learned from it. Not only was it interesting, it was instructive as well.

Suppose we think for a little of its value. For the advanced collector it meant there was a time when he or she could talk with other advanced collectors not only from this country but also from abroad, and we all know the advantage talking has over writing.

### The Exhibition

For the junior collector it was an opportunity of seeing many of the valuable stamps about which one often hears but never (outside the Exhibition) sees. Those who went to the exhibition must have been struck by the extraordinary care with which exhibits were mounted and by the work that must have been put into the preparation of the writing matter that accompanied them.

Visitors must now know the difference between stamp collecting and philately! So this seems a suitable time to illustrate and discuss a matter that the writer has had in mind for quite a long time for readers of *Hobbies Weekly*.

The illustration is a page of an album labelled 'Great Britain'. It is an actual page that the writer came across in what one might call a 'school-boy' collection. Unfortunately one comes across far too many such pages and this is so unnecessary that the hope here is that readers who have such pages will take them in hand at once and clear them up.

### Not Attractive

Look at the illustration. It is a pity that it is not life size but as the album page is slightly larger than *Hobbies Weekly*, that is obviously impossible. It should, however, be clear enough to follow the remarks that are made upon it.

With just a quick casual look one notices that the stamps are mounted fairly well, yet there is something wrong. It is not an attractive page but what then is the matter? Now to describe a stamp we will mention first the row by letter, then the number of the stamp in that row, the first stamp of all will then be A1 and the last stamp will be D5.

### Unwanted

Now, the first and second stamps in each of the four rows A1, A2, B1, B2, C1, C2, D1, D2 should not be in the

album at all. They are either postcard stamps or letter printed stamps. That at C2 is a stamp from a printed registered envelope and B4 is another stamp which has to come out.

It may seem a pity to have to take out nine stamps from a collection but you would certainly pull out nine weeds from a row of garden plants, so why not pull out weeds from the album?

Yes, and there are more to come out. Look at A3, a sixpenny stamp with writing on it. This stamp was not used as a means of defraying postage, but most likely it was used on a document of some sort, probably a contract. That makes number ten.

Now what about D5? Quite a normal postage stamp that was issued in 1880, but unfortunately the top right hand corner is missing. Such a torn specimen cannot remain in any decent stamp collection. A slightly torn good stamp might stay until one could find a good specimen but not this one!

### Re-arranging

Now that we have removed the stamps that are not supposed to be in the album we should try to rearrange those that are left. It is hardly likely that we should have to put all the

(Continued foot of page 284)





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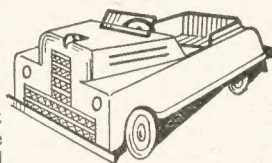
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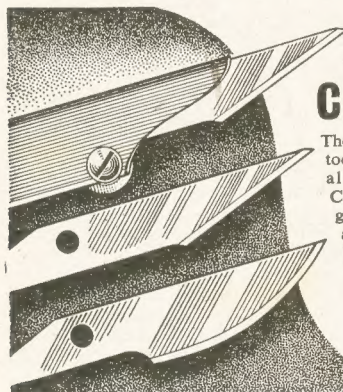
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